

PUZZLE OF THE COAT

Wrap to Go With the Street
Frock Hard to Choose.

THE RAGE FOR VIVID COLORS

Exquisite Coats for Wear With
Evening Dress.

Some Top Coats for Street Use Fashioned
After the Lines of a Man's Spring
Overcoat—Models in Serge and Wool-
lens—The Black Satin Coat Still Chic
—Variety in Collars and Cuffs—Direc-
toire Coats of Satin—Many Short
Separate Coats—Colors Skillfully
Used in the Coats for Evening Wear.

The late spring has postponed enthu-
siasm over flimsy summer frocks, but it
has roused great interest in coats and
wraps of all kinds. The tailored suit
has of course been of prime importance,
and exceedingly good looking it is at its
best this season, but the selection of a
tailored suit is comparatively an easy
problem. The thing that bothers women



BLUE SERGE.

is the choosing of something to wear over
one piece street frocks, afternoon frocks,
etc.

For motoring, driving, etc., there are
coats galore, but the separate street coat
is a problem and many women are inclined
to wait and see what the season may bring
forth before making a decision, though
now that the fur coat is a burden and
even a one piece frock of wool is not
heavy enough for comfort without some
additional wrap the need of that separate
coat makes itself strongly felt.

The plainly tailored topcoat of fine
dark blue serge has found favor with many
women and has a trim severity that,
when combined with good lines and ex-
cellent tailoring makes it admirable for
practical street wear. Its simplicity is
relieved in various ways, by braiding,
fancy collars, handsome buttons, etc., and
it is prone to take on very loose lines sug-
gestive of motor raiment; but it is per-
haps at its best for trotting purposes when
it is plainest. Every house is showing
at least a few of these serge topcoats,
some very mannish in style, some en-
livened by collars faced in the gay, plain
or striped silk used for lining the coat,
some high of waist and Directoire in air,
some cut rather like a man's overcoat.

Often the lining is in bright hue, vivid
green, cerise, rose, king's blue, and soft
silk striped in white and black or white
and bright color are also popular for
linings.

There are smart looking tweed coats and
models in light toned rough serge, diag-
onals, basket weaves, which will be used
for street, too, though the tweeds suggest
motor coats even when less ample than
the ordinary motor models. One ex-
clusive small house is showing a tweed



RED AND BLUE.

model cut exactly on the lines of a man's
spring overcoat, shoulder, sleeve and all,
and is having great success with it.

Satin coats of every conceivable style
are in evidence and in spite of the fact
that the black satin coat has been com-
monized and is offered at low prices and
in wretched quality the really chic coat
of black satin still has an unmistakable
air and distinct popularity. The long
models are on the order of those familiar



CLOAK OF BLACK SATIN WITH COLLARS OF VENETIAN LACE, A COAT OF FLOWERED CRETONNE WITH BLACK SILK COLLAR AND CUFFS
AND A DIRECTORY MALACHITE COAT OF GREEN SATIN.

during the winter, straight, narrow in
outline, drawn across the front to fasten
very low and far to the left and clinging
close around the bottom.

Variety in collars, cuffs, etc., gives
originality, but there is of necessity a
sameness about the simpler models. Big
caps or sailor collars or hoods on cape
lines are used in of the best new models
in long black satin coats and in all soft
long coats suitable for dressy afternoon
wear and some good results are obtained
with the double faced satins, the big
collar, cuffs, etc., being formed by trim-
ming the satin back upon itself to show
the contrasting color of the under side.
These satins of course need no lining and
are delightfully soft and light, though
with body enough to give them good
cloak weight. Black satin with a reverse
surface of violet, bright green or other
gay tone gives the effect of a black coat
lined with bright color, yet is lighter in
weight and more supple and it makes
detectable big soft collars and hoods.

Some good looking Directoire coats of
satin appear among the new models and
are made in both color and black, and in
the two faced satins also. One of the
sketches illustrates an excellent example
of these Directoire coats of satin, the
collar in this instance being pure Direc-
toire, while as a rule the resemblance to
the Directoire stops with the big revers
and the high standing collar is omitted.

The simplicity of this model commends
it and the cordelière which girdles it is
a good touch.

A sort of grenadine is being used by
coat designers for some good long coats,
mostly on the slightly draped order, and
there are attractive models in bengaline.

An avalanche of short separate coats
has been poured from the workrooms.
There seems to be little between the full
length model and the very short one.
The latter coats are almost altogether
in silk and, save for a few very plainly
tailored black satins, surahs, etc., a
majority of which look rather hopeless,
they are not especially helpful to the
woman in search of a separate coat for
hard street wear. The prettiest of the
short models are picturesque, jaunty
little affairs, but these will be discussed
at another time.

Going back to the long coat, there is a
wonderful line of very dressy models and
evening models. Here the difficulties
confronting the designer of the separate
street coat melt away and he can turn
his ebullient fancy loose. Evidently he
does it. The rage for vivid colors gives
excuse for many daring color experiments
among the evening coats and where suc-
cessful they are often things for which
the liver of color may be grateful.

Some of the most exquisite of the eve-
ning coats are in wonderful tones, the

reds of the American Beauty, of cycla-
men and of fruit tones, and with these
reds violets are often subtly combined,
though some of the loveliest of the models
seen were merely embroidered in tones
of the red, shading up to soft rose or
fruit pinks.

There are beautiful coral and rose coats,
too, and an occasional vivid green toned
down by black or white, and it is predicted
that these bright lined coats will be worn
for afternoon functions as well as for
evening, though it is hard to realize the
possibility, so long have people gone

coats are displayed in every material
from serge to satin and to chiffon.
Extraordinarily smart coats of soft white
serge and other fashionable coat woollens
are made in loose ample form, lined with
gay color and adorned by big, picturesque
collars of the lining color. Others are
braided in wide silk braid, ornamented
with handsome big buttons and all white
as to collar, though the lining may per-
haps still be bright.

A loose plain coat not quite full length
looks at first glance as though it were of
knitted wool, but this effect is really
given by the weave of the material.
There is no trimming save huge pearl
buttons, but the lines of the coat are
good and the material novel and effective,
and the houses that carry the model
report that they are having great success
with it for country club and outing wear.
In white satin there are charming
models, the designers apparently having



BLACK AND WHITE SILK.

soberly and neutrally clad save for
flashes of color here and there.

It seems likely that if the very vivid
hues are used for afternoon coats it will
be in chiffon, etamine or other sheer stuff
rather than in the more assertive and un-
compromising satins. Even the brightest
of green or corse unlined and transparent
over a white or soft toned frock loses its
aggressiveness and there are quantities
of graceful long coats in these materials,
simple of line, hand embroidered, perhaps
relieved by a little handsome lace or by
touches of self-tone satin or velvet.

An unusual number of beautiful white

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girdled and had a Directoire waist line,
with heavy Irish crochet over rich golden
yellow. It had a big draped cape collar
and cuffs of the yellow satin.

A white cloth was lined throughout
with inch wide coral and white stripe
satin and the same striped satin formed
the enormous soft collar.

White crepe, so thin and sheer as to be
almost transparent, was made up in
charming draped lines over a vivid lobster
pink chiffon, which gives the thin white a
beautiful flush and shows frankly in
loose hemstitched undersleeves and in a
hemstitched fichu collar.

Violet, chambrase lined with dull soft
rose, makes some delightful coats and
capes, and apropos of capes there are
some new and attractive full length cape
models in sheer materials, such as silk
etamine, very fine voile, etc., with pic-
turesque big cape collars or other large
collars of self tone satin.

The importance of the collar cannot
be overestimated this season either in
the province of frocks or in that of coats,
and extravagant sums are expended upon
some of the superb lace collars. A hand-
some black satin coat, pictured here,
owed most of its cachet to the very deep
cape of old Venetian which fell over the
shoulders and back almost to the waist
line. In front it was attached to big soft
revers of purple chiffon by tabs of dull
gold embroidery, and similar tabs ap-
peared at the front fastening.

Gay cretonnes on the antique toile de
Jouy order once more are used for coats,
with black for the big collar, but this is
not a new idea.

The return of taffeta effects is seen
among the coats as well as the frocks,
and quaint long coats of changeable or
one tone taffeta, with trimmings of shir-
ring and cording and ruches, are among
the very latest imported models. They
consort amicably with many of the bon-
nets, the effect being early Victorian and
charming enough if well worn, though
of course extreme.

These changeable taffetas, the change-
able chiffons and etamines, the ruches
and shirrings and cordings, all of which
have been noted before in these columns,
are being repeated more insistently in
the collections of the exclusive importers
and it seems probable that they will be
among the summer fads abroad. There
are changeable taffeta bags and parasols
too, and the quaintest of little mantelets
and short coats in these same taffetas.

Black velvet, velvet of all colors in-
deed, bids fair to hold place as a trimming
even through the hot season, as it did last
summer, and nothing tones down more
effectively one of the vivid colors now
fashionable. A criss chiffon frock over
white owes much of its success to a girle
and certain other notes of black velvet

cleverly introduced, and with it the im-
porter was showing a parasol of the same
vivid shellfish pink bordered deeply in
black velvet.

A stunning frock of black and white
stripe chiffon has a narrow border of
black velvet and a famous French house
has sent over a coat of soft satin in two
inch wide black and white stripe with an
embossed scroll border of black velvet.

The narrow black velvet band with
jewelled clasp and with or without
with the collarless or demi-decolleté
necks and is the salvation of the woman
whose neck shows wrinkles in token of
advancing years or merely as a result of
long indulgence in tight high collars.
Every woman nowadays should bleach
and massage her neck, for low collars are
not only modish, they are extraordi-

These wooden heels cost less to make
than leather heels would, but they are put
on the finest as well as the less expensive
shoes because they are lighter than leather
heels of the same size, because in the tall
slender shapes, and especially in the high,
narrow necked French heels, they stand up
better under weight, and because being
rigid the covering on them remains
smooth and perfect.

These wooden heels are made of hard
maple. First a block is grooved, put in
a machine that cuts in that part of it that
faces the sole of the shoe under the in-
step, the little incurring sweep that gives
the heel grace there, and then the block
goes into a moulding machine that cuts
it into its heel shape and that can be ad-
justed to cut heels in any desired shape.

The knives in this machine work very
rapidly and very smoothly, and as the
heel now comes out it may seem perfectly
smooth and finished and ready to be
covered, as it is if the material to be used
in the covering is comparatively thick;
but if the heel has an extension in front
under the instep it goes to a scouring
machine to be further finished on that
extending part, and if it is to be
covered with silk or satin, very thin ma-
terial, the entire heel is polished on a
buffer to a perfect silky smoothness.
Then the heel is bored and plugged to
reinforce and strengthen it, and then the
heel, finished in the wood, is ready to be
covered.

Many materials are used in covering
wooden heels, and they may be used in an
almost endless variety of colors or shades.
Some shoe manufacturers buy the wooden
heels and cover them in their own fac-
tories; some have the wooden heel manufac-
turer cover and finish the heels com-
pletely, sending to him the covering ma-
terials, cut or not cut, as the case
may be, and receiving from him heels
ready to go on the shoe. And wooden heels
are commonly made to order, for they
are required of many sizes and of many
shapes, with the fashions always chang-
ing, and the heels must fill the season's
requirements perfectly in dimensions and
styles.

The coverings for the heels are cut out
by hand, though they are knive cut, many
at a time, but each cover must be stretched
or glued onto each heel by hand. Then
there is glued into the groove of the heel,
completely covering that surface, a piece
of split leather of precisely the color and
also of the same style of finish as that
of the bottom of the shoe, which the
groove faces; and now there is nailed to
the bottom of the heel a thickness of
leather like a layer of leather on any
heel. The leather protects the wood
from wear, kills the sound that the wood
would otherwise make in walking and
also protects the lower edge all around
of the heel's covering.

The trim little semicircle of tiny brass
nails that you see in the heels are really
pieces of brass wire, sections from a coil
of wire carried on a machine which thrusts
the end of the wire through the leather
and into the wood and then cuts it off
and drives the next nail in the same man-
ner and so around.

From this the heel goes to a trimming
machine. The leather may project a
trifle beyond the heel's covering and it
must be made so that its edge surface
is absolutely smooth and flush with the
covering. This is done in the trimming
machine, and then the edge of the leather
is colored as leather edges commonly
are, usually either red, leather colored,
or black, or the edges may be finished
of some other color.

Then the heel goes to a buffer on which
the bottom of the leather is smoothed
and polished and then it may be colored
artificially, or if it is not to be colored the
bottom of the leather may be finished with
a velvet finish. The finish, whatever it
may be, is made to be in accordance with
the finish of the sole of the shoe onto
which it is to go, and with the final fin-
ishing of the leather the heel is completed.

Through the latter process the heel
has been handled with its covering on
and this may be of some delicate material
or color. So now they are inspected
and finally they are packed in cartons,
a dozen heels to a box, and now they are
ready for shipment to the shoe manufac-
turer.

Perhaps 25 per cent. of the women's
shoes worn in this country are now made
with wooden heels, of which there are pro-
duced millions of pairs annually.

MAKING WOODEN HEELS.

Millions of Pairs Produced Yearly for
Some Kinds of Women's Shoes.

When you speak of shoes you think
naturally of leather, but there are made
nowadays great numbers of women's
slippers, pumps and shoes designed for
house and for dress wear which are made
with uppers of silk, satin, velvet and
cloth, as well as of kid, calf and various
fine leathers, and which have wooden
heels.

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than leather heels would, but they are put
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Illinois Punters at Work.
Bloomington correspondence St. Louis Ex-
public.

When Axel Conrad Lemon left the Circuit
Court of Winnebago county he believed
he had heard the last of puns on his name
and since the slang application became popular,
his hope was based on the fact that Judge
Fryer, on a recent occasion, had just changed
his name to Lemon.

"So the court handed you one, did he?"
an account asked as Lemon left the
court room.

"I see the court has become a Lemon
and another chirped. I don't see why the
court, himself having become a beverage,
should create another by adding 't' to
his name."

"Well, don't get sour about it," a third
said. "First thing you know you'll be look-
ing second. No use of showing the yellow and
peel your eye for trouble."

The Firm That Stays

Fra Herbert Kaufman says the Pyramids were not erected by quil-
ters. Dempsey and Carroll, America's leading stationers, had a little
unpleasantness in the way of a fire which burned out their store, at
Twenty-two West Twenty-third Street, on December Ninth. The very
same day they went on with the business in temporary quarters across
the way.

They are now ready to resume their good work in the original store,
rebuilt, refurbished and as inviting as ever.

The spirit that has made this firm the foremost stationery house
for over thirty years is of the quality that built the Pyramids. A fire,
they tell us, like any other disaster, is only as bad as you think it is.

Dempsey and Carroll say the authoritative word on wedding invita-
tions, announcements, church, reception and calling cards. The Demp-
sey and Carroll imprint means first quality in workmanship and mater-
ial, and absolutely correct style.

Let us realize that what is "correct form" is only a matter of stand-
ardizing the most attractive and sensible thing.

Dempsey and Carroll select on a basis of quality what is to be used,
and execute their work in the most beautiful, artistic and useful way.
Thought and expert workmanship are characteristics embodied in every-
thing produced by this house, which is the only concern in America de-
voted exclusively to stationery and its accessories. Their bookplates de-
light book-lovers everywhere.

Write to them about your stationery wants and your especial needs
will receive exacting attention. You can shop with them by mail, as
well as the New Yorkers who are privileged to call upon or telephone
this house whenever they want something of first quality in this line.

DEMPSEY & CARROLL
22 West 23 St. New York